

Livin' On A Prayer

Words and Music by JON BON JOVI,
 RICHIE SAMBORA and DESMOND CHILD

BASS INTRO Esus2 **DRUM CUE** **INTRO** Esus2

Vocals

Guitar 1

3

w/ distortion and talkbox (or wah-wah)

E B G D A E

0 0 5 5 0 0 0 0 5 0 7 0 5 0 0 0 5 0 7 0 5 0 0 0 5

Esus2 C D

E B G D A E

7 0 7 0 5 0 0 0 5 0 7 0 5 0 0 0 5 0 7 0 5 0 0 0 5

Em C

3

(spoken) Once u - pon a time

E B G D A E

11 0 7 0 5 0 0 0 5 0 7 0 5 0 0 0 5 0 7 0 5 0 0 0 5

D **Em**

not so long a - go

E
B
G
D
A
E

14 0 7 0 5 0 0 0 5 0 7 0 5 0 0 0 5 0 7 0 5 0 0 0 5

VERSE
Em

Tom - my used to work on the docks. Un - ion's been on strike, he's down on his luck, it's

E
B
G
D
A
E

17

C5 **D5** **Em**

tough, so tough.

w/ talkbox

E
B
G
D
A
E

21 0 7 0 5 0 0 0 5 0 7 0 5 0 0 0 5

Em

Gi - na works the di - ner all day, work - ing for her man she brings home her pay, for love, -

E
B
G
D
A
E

25 0 7 0 5

C5 **D5** **Em**

mmm, _____ for _____ love. _____

29

BRIDGE
C5 **D5** **D5** **E5**

She says we got - ta hold _____ on _____ to what we've got. It

(Talkbox off)

32

C5 **D5** **D5** **G5** **Em** **C5** **D5**

does - n't make a differ - ence if we make it or _____ not. We got each _____ o - ther and

35

D5 **E5** **D5** **C5** **D5**

that's a lot for _____ love. _____ We'll give it _____ a shot.

38

CHORUS

E5 Csus2 D5 G5 C5 D5

Oh _____ we're half way there _____ Oh - oh _____ li - vin' on a pray - er.

41

E5 Csus2 D5 G5 C5 D5

Take my _____ hand _____ we'll make it I swear _____ Oh oh _____ li - vin' on a pray - er.

45

Em Em

Tom-my's got his six- string in hock, _____ now

w/ talkbox

49

C

he's hold - ing in what he used to make it talk so tough _____

Full

Gtr. 2 (4 bar fill)

Full

14 14 (14)

53

(backing Gtr continues as previous 4 bars)

D **Em**

Mmm it's tough

8va 1 1/2

Loco

sl w/ bar

sl

15 17 0 (0)

(14) (14)

56

Em

Gi - na dreams of run - nin' a - way, when she cries in the night (spoken) Tom - my whis -

3

0 7 0 5 0 0 0 5 0 7 0 5 0 0 0 5 0 7 0 5 0 0 0 5

59

C **D** **Em**

- pers "Ba - by it's o - kay" some - day

0 7 0 5 0 0 0 5 0 7 0 5 0 0 0 5 0 7 0 5 0 0 0 5

62

BRIDGE

C5 **D5** **D5** **G5** **E5**

we got - ta hold on to what we've got, it

(Talkbox off)

5 7 7 7 5 5 9 7

0 7 0 5 0 0 0 5

65

C5 D5 D5 E5 C5 D5

does - n't make a diff - erence if we make it or — not. We got each — o - ther and

72

E B G D A E

5 7 7 9 (9) 5 7
5 5 5 7 7 5 5

69

Dsus4 D5 E5 D5 C5 D5

that's a lot for — love. — We'll give it — a shot

72

E B G D A E

5 7 9 7 5 5 3 7 7 7 7 7 7
5 5 7 5 3 5 5 5 5 5 5 5 5

12

E5 Csus2 D5 G5 C5 D5

Oh — we're half way — there — oh - oh — li - vin' on a pray - er.

75

E B G D A E

2 3 7 5 5 7 7 7 7 7 7 7
0 3 5 5 3 5 5 3 5 5 5 5

0 0 3 X X

E5 Csus2 D5 G5 C5 D5

Take my — hand — we'll make it I swear — oh - oh — li - vin' on a pray - er,

79

E B G D A E

2 3 7 5 5 5 7 7 7 7 7 7
0 3 5 5 3 5 5 3 5 5 5 5

0 0 3 X X

C Em C D

li - vin' on a pray - er.

SOLO

8va rake 3

12 7 5 (5) 7 5 7 7 (7) 5 5 14 12 14

83

G C D Em C D

(8va) Loco

Full Full Full Full

15 15 12 13 15 15 15 (15) 15 (15) X X 12 X X 13 X X 12 X X 12 11 (11) 12 12 14 12 14

87

G C Em

(8va) Ooh we got - ta

Full Full Full Full

15 15 12 13 12 12 15 15 14 16 17 15 16 17 15 16 17 (17)

(backing Gtr. plays low open E string in muted 8th notes)

91

C5 Dsus4 D5 E5 D5 C5

hold on rea - dy or not, you live for the fight when that's all that you've got.

3 3

5 5 5 X X 5 7 9 7 5 5 7 7 7 7 5 5 5 5

94

G5 E♭5 F5 B♭5 E♭5 F5
 Whoa ————— we're half way there. ————— Whoa - oh ————— li - vin' on a pray - er.

98, 106, 114

G5 E♭5 F5 B♭5 E♭5
 Take my — hand — (and) we'll make it I swear. ————— Whoa - oh ————— li -

102, 110, 118

F5 E♭5
 - vin' on a pray - er. Li - vin' on ————— a pray - - - er. —————

105, 113, 121

Wanted Dead Or Alive

Words and Music by JON BON JOVI
and RICHIE SAMBORA

Guitar 1 (12 string acoustic)

Harms - - - - -

Dmadd2

5 12 12

1

INTRO

Dm

13 12 10 8 5 3 1

14 14 12 12 10 10 9 9 5 5 0 4 4 4 2 0

5

13 12 10 8 5 3 1

(9) 14 14 0 12 12 0 10 10 0 9 9 0 5 5 0 4 4 4 2 0 0 3 0 3 0 3 3 2 0 2

7

Vocals

1/4 1/4 1/4 1/4

Guitar 1

1/4 1/4

3 0 3 0 0 3 2 0 2 3 0 3 0 0 3 3 2 2 0

w/bar Harm -1

(fade harmonic in w/volume knob)

w/bar Harm -1

Guitar 2 (electric w/overdrive)

7 (7) (7) (7)

10

VERSE

F D5 D Dsus4 Dsus2 D

It's all the same, _____

12

Cadd9 G Cadd9 G

on - ly the names _____ have changed. _____

Ev - 'ry day _____

it seems we're

14

Chords: F D Dsus2 D Dsus4 D Dsus2 D

Lyrics: wast - in' a - way. A - no - ther place where the

16

Chords: Cadd9 G Cadd9 G G F D

Lyrics: fa - ces are so cold, I drive all night just to get back home. I'm a

Guitar 1

18

CHORUS
Chords: Cadd9 G F D Dsus2

Lyrics: cow - boy, on a steel horse I ride, I'm

21

Cadd9 **G** **Dsus2**

wan - ted, _____ dead or a - live, _____

H $\frac{1}{4}$ $\frac{1}{4}$

H $\frac{1}{4}$ $\frac{1}{4}$

E B G D A E

23

Cadd9 **G** **D**

wan - ted, _____ dead or a - live. _____

H $\frac{1}{4}$ $\frac{1}{4}$

H $\frac{1}{4}$ $\frac{1}{4}$

E B G D A E

25

Guitar 1

13 12 10 8 5 3 1 13 12 10 8

14 14 12 12 10 10 9 9 5 5 4 4 2 0 (0) 14 14 12 12 10 10 9 9

sl sl

Guitar 2

Full Full Full Full P

13 13 12 (12) 10 12 (12) 10 12 12

E B G D A E

27

Cadd9

Cadd9

G

F

D

Dsus2

Acoustic guitar

cow - boy, _____ on a steel _____ horse _____ I _____ ride, I'm

E B G D A E

Full

Full

13 (13)

10

13 10

12 (12) 10

P P

39

39

Cadd9

G

Dsus2

wan - ted, _____ dead or a - live, _____

12 (12) 3 0 3 0 (0)

41

Cadd9 **D5** **Dm**

want-ed dead or a-live.

43

46

SOLO **D** **Cadd9** **G**

Oh well-al-right.

Guitar 1

Guitar 2

48

Cadd9 G G F Dsus2 Dsus2

51

C G C G G F D

Mmm ——— I'm a

54

C5 G5 F5 D C G5

cow - boy, on a steel horse I ride, I'm want - ed

PM -

57

D D5

dead or a - live. And I walk these streets a loa - ded

PM -

60

63

C5 G5 C5 G5

six string on— my— back, I play for keeps 'cause I

65

G5 F5 D5 D5

might not make— it back. I've been ev - 'ry where, still I'm

C5 G5 C5 G5

stand - ing tall. I've seen a mill - ion faces and I've

E B B G D A E

67

G5 F5 D5 Cadd9 F D Dsus2 D

rocked them all, 'cause I'm a cow- boy on a steel - horse I ride. I'm

E B B G D A E

69

(On original, fills from here to end are overdubbed on separate track and gtr 2 continues with power chords)

Cadd9 G Dsus2 Cadd9 G

want-ed, — dead or a - live. — And I'm a cow - boy, — I got the

8va — Full — Full — 15 (15)

72

F D Cadd9 G Dsus2

night on my side — and I'm want - ed — dead or a live. — And I — ride —

(8va) — P — P — 15 15

75

Cadd9 G Dsus2 Cadd9 G

dead or a - live, I still drive,

78

The musical score for measures 78-80 features a vocal line with the lyrics "dead or a - live, I still drive,". The guitar part is written with a capo on the 2nd fret, indicated by the "Cadd9" and "G" chord labels. The guitar line includes a complex arpeggiated pattern in the first measure, followed by a more rhythmic pattern in the second and third measures. The bass line provides a steady accompaniment with a mix of eighth and sixteenth notes.

D Dsus2 G Dsus2

dead or a - live, dead or a - live, dead or a - live. Mmm

81

The musical score for measures 81-83 continues the vocal line with the lyrics "dead or a - live, dead or a - live, dead or a - live. Mmm". The guitar part maintains the 2nd fret capo position. The guitar line features a mix of arpeggiated and strummed patterns. The bass line continues with a consistent rhythmic accompaniment. The score ends with a "PM" (Palm Mute) instruction in the final measure.

84

dead or a - live, dead or a - live.

G Dm

13 12 10 8

14 14 12 12 10 10 9 9

Full Full

Full Full

12 (12) (12)

87

rit

sl

13 12 10 8

5 3 2

5 5 0 4 4 4 2

(0) 14 14 12 12 10 10 9 9

5 5 0 4 4 2

P

P

(12) 10 12 (12)

You Give Love A Bad Name

Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD

VOCAL INTRO

Vocals

Shot through the heart and you're to— blame, darl- in', you give— love— a bad— name.

Guitar 2

E B G D A E

10 X

8

C5 A♭5 B♭5 C5 B♭5 C5 A♭5 B♭5 E♭5 C5

Full 1/4 Full Full P

Gtr 1 w/ octave pedal Full

E B G D A E

10 10 8 10 (10) 8 10 8 10 10 10 8 10 (10) 8 10

Gtr 2

E B G D A E

5 6 8 10 8 8 5 6 8 8 8 5 6 5

3 4 6 8 6 6 3 4 6 6 6 3 6 3

C5 A \flat 5 B \flat 5 C5 B \flat 5 C5 A \flat 5 B \flat 5

Full 1/4 Full 1/4 Full

10 10 8 10 (10) 8 10 8 10 10 10 (10)

5 6 8 10 8 8 5 6 8 (8) (6)

9

C5

Gtr 2 PM PM

w/ bar -1 1/2 3 An

w/ bar -1 1/2

13, 44

VERSE

an - gel's smile is what you sell, you prom - ised me hea - ven and put me through hell. AH (pinch) -

Paint your smile on your lips, blood red nails on your fin - ger tips. A

PM PM AH (pinch)

17, 48

Chains of love got a hold on me, when pass - ion's a pris - on you can't break free.

school-boy's dream you act so shy, your ver - y first kiss was your first kiss good-bye.

PM PM

21, 52

F5

Cm7

Whoa you're a loaded gun

yeah.

w/ bar

w/ bar

w/ bar

w/ bar

25, 56

Oh _____ there's no - where to run, no - one could save me, the dam - age is done.

C5

C5

Ab5

B|5

C5

B/5

C

Ab5

B7C

E|5

C5

Shot through the heart and you're to blame, you give love a bad name. I

1 **A \flat 5** **B \flat 5** 2 **A \flat 5** **B \flat 5**

you give love a bad name. You give love

E B G D A E

41 6 4 8 6 (8) (6) 74 6 4 8 6

C5 **A \flat 5** **B \flat 5** **C5** **C5** **A \flat 5** **B \flat 5** **C5**

Whoa

SOLO

Gtr 1 w/ octave pedal slow dive bomb w/ arm - - - - -

E B G D A E

75 0 (0) (0) 7 5 7 7 8 8 10 10 12 3 5 5 6 6 8 8 10

Gtr 2

E B G D A E

75 (8) (6) 5 3 6 4 8 8 5 3 5 3 6 4 8 10 6 8

B \flat 5 **C5** **C5** **A \flat 5** **B \flat 5** **C5**

sl sl w/ bar T sl P H T sl P H T sl P H T sl P H w/ bar -1 1/2 w/ bar w/ bar

E B G D A E

79 12 15 15 17 17 13 11 8 11 13 11 8 11 13 11 8 11 13 11 8 11 (11) (11) 8 8 11 11 10 13 13 15 15

Gtr 2

E B G D A E

79 8 8 5 5 6 4 8 8 5 3

C5 **A \flat 5** **G5**

Full Full

PM P w/ bar

8 11 10 13

3 1 3 1 3 1 3 1 3 1 3 0

5 6 5 (5) 3 4

82

85 Shot through the heart— and you're to— blame, you give love— a bad— name. I

89 play my part— and you play— your— game, you give— love— a bad— name.

C5 **A \flat 5** **B \flat 5** **C5** **B \flat 5** **C5** **A \flat 5** **B \flat 5** **E \flat 5** **C5**

Shot through the heart— and you're to— blame, you give— love— a bad— name. I

Gtr 2

5 6 8 10 8 8 5 6 8 6 8 5 8 5

93

C5 **A \flat 5** **B \flat 5** **C5** **B \flat 5** **C5** **A \flat 5** **B \flat 5** **E \flat 5** **C5**

play my part— and you play— your— game, you give— love— a bad— name.

5 6 8 10 8 8 5 6 8 6 8 5 8 5

97

A \flat 5 B \flat 5 E \flat 5 C5 x 6 A \flat 5 B \flat 5

Vocals ad lib to end You give — love — You give — love —

Gtr 1

Full Full 1/4

E B G D A E

10 10 8 10 (10) 8 10

Gtr 2

PM - - -

E B G D A E

102,104,106,108, 110,112,114 116

C5

a bad — name.

E B G D A E

E B G D A E

117

Dry County

Words and Music by JON BON JOVI

Keyboard Chords
Dm C Am B \flat

Long Dm9 Intro (kbd)

Guitar 1
w/clean sound

(A) cross the bor - der they turn wat - er in - to wine.

11

Dm **C** **G** **Dm** **Dm** **C**
 Some say it's the de-vil's blood— they're squeeze-in' from— the vine.—— Some say it's a sa - viour in these

14

Am **B♭** **Dm** **C** **G**
 hard and des - p'rate times.—— You see, it helps— me to for - get— that we're— just born——

17

Dm **C** **Am** **B♭**
 to die.——

20

Dm **C** **Am** **B♭** **Dm** **C**
 I came here like so ma - ny did— to
 Let ring

23

Am B \flat Dm C G Dm

find a bett-er life. To find my piece of ea-sy street and fin(a)-lly be a-live. I knew

26

Dm C Am B \flat D C

no-thing good— come ea-sy, all good things take some time. I made my bed, I'll lie in it, to

29

G F

die in it's the crime. You can't help but pros-per where the

32

B \flat C Dm

streets are paved with gold. They say the oil wells ran dee-per here than an-y bo-dy's known. Now I

34

packed up on my wife and kid and left them both back home, see there's no-thing in this pay dirt, the

ghosts are all I know. Now the oil's gone and the money's gone, all the

Dm/B **Dm/C** **F**

jobs are gone, — still we're hang - in' on. — Down in Dry Coun - ty they're

PM — — — — PM — — — — PM — — — — sl

E
B
G
D
A
E

43

swim-min' in the sand, pray - in' for some ho - ly wa - ter to wash these sins from off our hands. In

F **C** **B \flat**

Dry Coun - ty the pro-mise has— run dry, where— no - bo - dy cries— and

sl

sl

E B G D A E

49

Dm **C** **Am** **B \flat**

no— one's get- tin' out— of here— a - live. (spoken) Not this time.

w/clean sound

Full $\frac{1}{2}$ P H $\frac{1}{2}$

Full $\frac{1}{2}$ P H $\frac{1}{2}$

E B G D A E

52

Dm **C** **Am** **B \flat** **Dm** **C**

In the bles-sed name— of Je - sus I

$\frac{1}{2}$ Full $\frac{1}{2}$ Full $\frac{1}{2}$ Full $1\frac{1}{2}$ $\frac{1}{4}$

$\frac{1}{2}$ Full $\frac{1}{2}$ Full $\frac{1}{2}$ Full $1\frac{1}{2}$ $\frac{1}{4}$

E B G D A E

55

Am **B \flat** **Dm** **C** **G** **Dm**

heard a prea-cher say that we were all— God's chil - dren, that he'd be back— be back some day.— (I)

H H H H H $\frac{1}{4}$

H H H H H $\frac{1}{4}$

E B G D A E

58

Dm **Dm/C** **Dm/B**

oil's gone and the mo - ney's gone, all the jobs are gone, still we're

PM - - - - PM - - - - PM - - - - PM - - - - PM - - - - PM - - - -

E B G D A E

73

Dm/C **F** **C**

hang - in' on. Down in Dry Coun - ty they're swim - min' in the sand, pray - in' for -

PM - - - - ' $\frac{1}{2}$ sl sl sl

E B G D A E

76

B \flat **Gm** **B \flat** **F**

some ho - ly wa - ter, to wash these sins from off our hands. In Dry Coun - ty the

sl sl sl

E B G D A E

79

C **B \flat**

pro - mise has run dry, where no - bo - dy cries and

sl sl

E B G D A E

82

SOLO 1

F

no - one 's get- tin' out of here a- live.

Gtr 1

1 3 3 3 1 3 3 3

1 3 3 3 1 3 3 3

Full (hold bend)

Full (hold bend)

13

12

10 12 10 10 10 12 10 12 10 12 10 12 (12) 12

The musical score for "The Wind" by George Gershwin is presented in a two-staff format. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The piano part features a complex arpeggiated figure in the right hand, with fingerings indicated by numbers 1-5. The left hand provides a bass line with fingerings 10, 13, 10, 12, 10, 13, 10, 12, 10, 10, 10, 13. The vocal line includes lyrics and is marked with "Full" and "1/2" dynamics. The score is labeled "86" at the bottom left.

Chords: Gm, B \flat , F, C, B \flat

88

8va

vib

sl

Full

Full (hold)

1 1/2 slow release

1/2

(13) 13

7-14

13 15

13 15 13

15

15

15 (15) 13

15

15

1 1/2 slow release

1/2

(15) 15 (15) 13 15

13 15

13 15

Chords: Am, B \flat , Am, B \flat , Am, B \flat , C

92

(back down volume knob)

(8va)

Full

H

P

sl

1/2

13 15

(15) 13

13 15 13

12

12

13 15

12

(12)

12

13 15

13 15

15

(15)

Chords: Dm, Dsus2, Dm, Dsus2, C/D, Csus2/D

Double time

96

(8va)

H

13 15

13 15

(15)

(15)

Dm Dsus2 Dm Dsus2 C/D Csus2/D

100,104

Dm Dsus2 Dm Dsus2 C/D Csus2/D

108,116

Dm Dsus2 Dm Dsus2 C/D Csus2/D

112,120

Dm Dsus2 Dm Dsus2

124

SOLO 2 Dm

128

C Am

130

[illegible]

Dm

8va

Full

Gtr 2

Full

E B D G A E

13 13 12 10 12 10 10 12 10 13 10

C

Full

Full

1/2

Full

Full

1/2

sl

13 13 12 (12) (12) (12) 10 13 13

136

Gtr 1 continues as last 8 bars

144

(8va)-----, Loco

Am

H sl sl sl

H sl sl sl

(14) 0 3 5 3 3 5 3 5 7 5 5 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5

147

B \flat Dm

P H P P H P

P H P P H P

tremolo picked -----

7 5 7 5 7 7 5 7 5 7 7 5 7 5 7 0 3 7 9 10 8

150

C

Full Am

w/ bar w/ bar

Full

(10) 12 14 17 (17) 19 21 (21) 13 (13) (13) 13 12 12 10 10 13

(9) 10 12 15 (15) 17 19 (19) 19

153

B \flat

P H P H P 3 3 6 P P P Full

P H P H P 3 3 6 P P P Full

13 10 10 11 10 12 10 11 10 12 10 11 10 10 11 10 10 11 10 10 11 10 12 12 (12) 10 10 12

157

Dm **C**

160

Am **Bb**

164

Dm

167

C **B \flat**

(8va)

Full P

Full P

Full P

170

Gm **B \flat**

(8va)

Full (hold)

Full (hold)

w/bar

w/bar

174

Back to half time feel **Dm** **C** **Am** **B \flat** **Dm** **C**

Gtr 1 w/clean sound

177

Am B \flat Dm C Am B \flat

Men spend this whole— life wait - in', pray - in' for some big re- ward— It

let ring

1 1/2

1 1/2

(0) (0) (0)

0 2 3 0

0 2 1 0

181

Dm C G Dm

seems some - times that pay - off leaves you feel - in' like— a dir - ty whore—

P

sl

P

sl

0 2 3 2 0

5 3 3 5 X 0 3 0

184

Dm C Am B \flat

(If) I could choose the way I die— make it by the gun or knife— 'cause the

H

H

0 2 3 2 0

0 2 1 3 5 3 5 3

186

Dm C G

o - ther way— there's too much pain night af - ter night af - ter night af - ter night—

3

3

3

0 2 3 2 0 2

3 3 3 5

(3) (3) (3) (3)

188

Drum Cue

Oh down in Dry Coun - ty where they're

long pickscrape

sl

sl

191

C B \flat Gm B \flat

swim out in the sand pray - in' for some hol - y wa - ter to wash these sins from off our hands in

193

F C

Dry - Coun - ty the pro - mise has run dry where

sl

sl

196

198

B \flat **C**

— no - bo - dy cries. — And no - one (is) get - tin' out of here. —

Gtr 1

Gtr 2

E B G D A E

198

(Vocal improvisation over next Chorus)

200

F **C** **B \flat**

Gtr 2

E B G D A E

200

(Gtr. 1 continues as previous chorus)

203

Gm **F**

Gtr 2

E B G D A E

203

205

207

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part (top) and a bass part (bottom), both in G major. The guitar part features a melodic line with various chord progressions (Am, Bb, Dm, C, Am, Bb) and fingerings (7, 5, 6, 8, 10, 12). The bass part provides a harmonic foundation with chords (Am, Bb, Dm, C, Am, Bb) and fingerings (10, 12, 13, 10, 12). The score is written in standard musical notation with a key signature of one sharp (F#) and a common time signature (C). The guitar part includes a capo on the 7th fret, indicated by the (7va) marking. The bass part includes a capo on the 10th fret, indicated by the (10va) marking. The score is divided into two systems, each containing a guitar staff and a bass staff. The guitar staff includes a melodic line with various chord progressions and fingerings. The bass staff includes a harmonic line with various chord progressions and fingerings. The score is written in standard musical notation with a key signature of one sharp (F#) and a common time signature (C). The guitar part includes a capo on the 7th fret, indicated by the (7va) marking. The bass part includes a capo on the 10th fret, indicated by the (10va) marking.

(8va) Dm C Am B \flat Dm C Am B \flat

Gtr 2

213 (Gtr 1 continues as prev. 4 bars)

Tablature for measures 213-216. The staff shows a melodic line with various techniques like half notes, triplets, and full/pull-offs. The fretboard shows fingerings for each note.

(8va) Dm C Am B \flat Dm C

217

Tablature for measures 217-220. The staff shows a melodic line with various techniques like slurs, full/pull-offs, and half notes. The fretboard shows fingerings for each note.

(8va) Dm C Am B \flat

220

Tablature for measures 221-224. The staff shows a melodic line with various techniques like slurs, full/pull-offs, and half notes. The fretboard shows fingerings for each note.

(8va) Dm C Am B \flat Dm

223

Tablature for measures 225-228. The staff shows a melodic line with various techniques like slurs, full/pull-offs, and half notes. The fretboard shows fingerings for each note.

In These Arms

Words and Music by JON BON JOVI,
 RICHIE SAMBORA and DAVID BRYAN

Guitar 1

E **Esus4**

w/ mild overdrive

E **Esus4**

E **Esus4** w/ bar

E **Esus4**

You want com -

13

E **Esus4**

mit - ment, — take a look in - to — these eyes, — they burn with

17

E **Esus4**

fire, yeah, — un - til — the end — of time. — And I would do

21

C#m add9 **A** **B9**

an - y - thing, I'd beg, I'd steal, I'd — die to have you in these arms — at night.

25

E **Esus4**

May - be I

Gtr 1

Gtr 2
w/ overdrive

29

E **Esus4**

want you _____ like the ro - ses want _____ the rain. _____ You know I

Gtr 1

33

E **Esus4**

need you _____ like the po - et needs _____ the pain. _____ And I would _____ give

Gtr 1

37

C#madd9 **A5** **B5**

an - y - thing, — my blood, my love, my — life, if you were in these arms — to - night

Gtr 1
w/ more overdrive

Full

Full

E B G D A E

41

E **B** **C#m** **A**

I'd hold — you, I'd need — you, I'd get down on — my knees — for you —

PM

E B G D A E

45

E **C#m** **B** **A**

— and make ev - 'ry thing — all - right. — If you were in these arms —

PM — — — — — PM — — — — —

49

E **B** **C#m** **A**

I'd love — you, I'd please — you, I'd tell you that I'd ne - ver leave — you

PM — — — — — PM — — — — —

53

E **E/G#** **Bsus4** **Asus4(add9)**

and love you 'til the end of time if you were in these arms

57

E **Esus4**

to - night. Oh yeah, we stared at the

61

E **Esus4**

sun. And we made a pro - mise, a pro - mise this—

65

E **Esus4**

world would ne - ver blind us and those were our—

69

C#madd9 **A**

words, our words were our songs, our songs are our

PM

73

C#madd9 **A** **B9**

prayers, these prayers keep me strong and I still be - lieve if you were in these arms

77

E **B** **C#m** **A**

I'd hold—— you, I'd need—— you, I'd get down on—— my knees—— for you

PM ————

81

E **C#m** **B** **A**

——— and make ev - 'ry thing—— all - right.—— If you were in these arms——

PM ————

PM ————

85

E **B** **C#m**

I'd love—— you, I'd please—— you, I'd tell—— you that I'd

89

A **E** **E/G#** **Bsus4**

ne - ver leave—— you and love you 'til the end—— of—— time—— if you were

92

Asus4(add9) E Esus4 E

in these arms to - night. Your

96

[illegible]

The musical score consists of three systems. The first system includes vocal notation with lyrics and guitar tablature. The second system continues the guitar accompaniment. The third system features a double bass line.

System 1:

- Vocal melody: Treble clef, key signature of two sharps (F# and C#). Lyrics: "Ev - 'ry - thing here re - minds me of you, — there's no - thing I ——— would - n't do. —————".
- Guitar: Treble clef, key signature of two sharps. Tablature shows fret numbers (0, 2, 4) and techniques like triplets (marked '3') and bends (marked with a curved arrow).

System 2:

- Guitar: Continuation of the accompaniment from System 1, featuring complex rhythmic patterns and bends.

System 3:

- Double Bass: Bass clef, key signature of two sharps. Fingering numbers (1-4) are indicated below the staff.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is divided into four measures, each corresponding to a chord: E, B, C#m, and A. The guitar part is written in standard notation with a key signature of one sharp (F#) and a common time signature. The vocal part is written in standard notation with a key signature of one sharp (F#) and a common time signature. The guitar part includes a "SOLO" section in the first measure, followed by a section with "Full" and "sl" (slide) markings. The vocal part includes a "SOLO" section in the first measure, followed by a section with "Full" and "sl" (slide) markings. The guitar part includes a "SOLO" section in the first measure, followed by a section with "Full" and "sl" (slide) markings. The vocal part includes a "SOLO" section in the first measure, followed by a section with "Full" and "sl" (slide) markings.

[illegible]

B **Bsus4**

words, they keep me strong, ba - - - by.

w/ bar

Full Full Full Full Full

11 (11) 12 (12) (12) (12) 12 (12) 9 11 (11)

w/ bar

w/ bar

0 0 4 4 4 2

4 4 2

(4) (4) (2)

115

E **B** **C#m**

I'd hold — you, I'd need — you, I'd get down on —

PM

119

A **E** **C#m**

— my knees — for you — and make ev - 'ry - thing — al - right —

Full

Full

Full

PM

122

B **A**

_____ if you were in these arms_____ I'd love_____ you,

Full Full

10 (10)

PM PM

125

I'd please_____ you, I'd tell_____ you that I'd ne - ver leave_____ you.

Full Full Full Full

9 11 11 (11) 9 (9) 9 11

128

E **E/G#** **Bsus4** **Asus4(add9)**

And love you 'til the end of time if you were in these arms,

131

E **B** **C#m** **A**

to- night. If you were in these arms

135

E B C#m A

to-night, ——— if you were in these arms ———

8va ———

Harm Full w/ bar

Harm Full w/ bar

PM ———

139

E B C#m A

to - night, ——— if you were in these arms, ———

Loco Full Full Full Full Full

H Full P AH Full Full Full Full Full

H Full P

PM ———

143

147

E B C#m A

ba - - - - - by, - - - - - like the

Full P Full Full Full Full Full Full

12 14 (14) 12 14 (14) 12 14 14 (14) 12 12

PM

9 9 9 4 4 4 4 6 6 6 6 2 2 4 (4) 2 0

151

E B C#m A

ros - es need the rain, like the sea- sons need to change, like the

Full P Full Full Full Full Full Full

12 14 (14) 12 14 (14) 12 14 14 (14) 12 12

PM

9 9 9 4 4 4 4 6 6 6 6 2 2 4 (4) 2 0

E po - et needs the pain, B I need you C#m

(8va) Full Full Full

(12) (12) 9 9 9 12 (12) (12) 9 14 12 14 12 14 (14) (14)

PM

9 9 9 4 4 4 4 6 6 6 6
 9 9 9 4 4 4 4 6 6 6 6
 7 7 7 2 2 2 2 4 4 4 4

155

in these arms to night,

12 16 17 17 (17) 16 17 16 19 (19) 17 19

sl $\frac{1}{2}$ $\frac{1}{2}$ PM

2 2 0 2 4 2 4 (4) 2 0 9 9 9 4 4 4 4 7 7 0 7 7 0 2 2 2 2 4 4

158

C#m A E

if you were in these arms.

(8va)

Full Full Full Full Full Full

(19) 19 (19) (19) 19 (19) 16 17 17 16 19 16 17 17 19 (19)

sl 1/2 1/2 PM

6 6 6 6 2 2 0 2 4 2 4 (4) 2 9 9 7 7 9 7 7 9

161

B C#m A E5

(8va)

sl sl 1/2 1/2

16 18 18 14 16/18 17 19 (19) 17 (17)

4 4 4 4 6 6 6 6 2 2 0 2 4 2 4 (4) 2

164

Blaze Of Glory

Words and Music by JON BON JOVI

Guitar 1

Atmospheric Intro

Electric gtr with overdrive
w/ slide

D5

13/15 13

Guitar 2

Acoustic gtr

w/ slide

13 10 9 (9) 8 6 7

5/7 7

1

Guitar 1

1/4

3 5 0 (0) 3

Guitar 2

7 8/10 10 10 8 8/10 10 5 6 8 8 8 5 5 6 5 7

4

F **C**

don't know where I'm go - in', on - ly God knows where I've been. I'm a

Guitar 1

softly

Guitar 2

E B G D A D

17

G **Dm**

de - vil on the run, a six gun lo - ver, a can - dle in the wind. Yeah!

H

H

E B G D A D

19

D5

Page 21, measures 21-22. The score is for guitar in E major (E, B, G, D, A, D). Measure 21 features a treble clef staff with a whole note D5, a bass clef staff with a whole note D, and a guitar staff with a whole note D. Measure 22 features a treble clef staff with a whole note D, a bass clef staff with a whole note D, and a guitar staff with a whole note D. The guitar staff includes a 'D5' label above the first measure and a 'D' label above the second measure. The guitar staff also includes a 'D5' label above the first measure and a 'D' label above the second measure. The guitar staff includes a 'D5' label above the first measure and a 'D' label above the second measure.

21

Page 23, measures 23-24. The score is for guitar in E major (E, B, G, D, A, D). Measure 23 features a treble clef staff with a whole note D, a bass clef staff with a whole note D, and a guitar staff with a whole note D. Measure 24 features a treble clef staff with a whole note D, a bass clef staff with a whole note D, and a guitar staff with a whole note D. The guitar staff includes a 'D5' label above the first measure and a 'D' label above the second measure. The guitar staff also includes a 'D5' label above the first measure and a 'D' label above the second measure. The guitar staff includes a 'D5' label above the first measure and a 'D' label above the second measure.

23

Dm

brought in - to this world, _____ well, they

C

say _____ you're born in sin, _____ well, at

Gtr 2

E 1 1 1 1 1 3 3 1 3
B 3 3 3 3 3 0 0 0 0
G 2 2 2 2 2 0 0 0 0
D 0 0 0 0 0 0 0 0 0
A 0 0 0 0 0 0 0 0 0
D 0 0 0 0 0 0 0 0 0

25

G

least they gave me some thing I did - n't have to steal or have to win, well, they

E
B
G
D
A
D

27

29

G **Dm**

colt in your sta - ble, I'm what Cain was to A - bel, mis - ter catch me if — you can. I'm go - in' —

Gtr 1

Gtr 2

E
B
G
D
A
D

31

G **D** **G**

down — in a blaze — of glo - ry, take me — now — but know the truth..

E
B
G
D
A
D

33, 51

D **G**

I'm go - in out in a blaze

2nd time only

w/ slide

sl slow sl

11 10 8 10 (10) 11 12 (12)

36, 54

D **C**

of glo - ry, and Lord, — I nev - er drew first but I drew first blood and I'm the

sl w/ slide sl

(12)

38, 56

[illegible][illegible]

61

64

67

Dm **C**

75 night I go to bed, I pray the Lord my soul to keep. No, I ain't

G **Dm**

77 look - 'in for for - give - ness but be - fore I'm six foot deep Lord

F **C**

I got - ta ask a fa - vour and I hope you'll un - der - stand, 'cause I've

softly
Gtr 2

E B G D A D

79

G **Dm**

lived life to the full - est, let this boy die like a man,

E B G D A D

81

G **rall**
Dm

star - in' down a bul - let, let me make my fi - nal stand. Shot

E B G D A D

83

G

D

G

EBGDAD

D

G

D

EBG DAD

C **G** **D**

ne- ver drew first — but I drew first blood — and I'm no- one's son, — call me Young Gun. —

92

C **G** **D**

— Call me Young Gun, — yeah, — Young

95

D
 C
 Gun, _____ yeah, _____ yeah, yeah, _____ Young Gun, _____
 E
 B
 G
 D
 A
 D
 E
 B
 G
 D
 A
 D
 98

103

rall

(BREATH)

E
B
G
D
A
D

105

Free time

(volume down)

E
B
G
D
A
D

Keep The Faith

Words and Music by JON BON JOVI,
 RICHIE SAMBORA and DESMOND CHILD

Guitar 1

G5 **Free time Intro** **w/ bar** **swell w/ volume knob**

G7sus4 **w/ bar** **swell w/ volume knob**

G5 **w/ bar** **swell w/ volume knob**

G5 **w/ bar** **swell w/ volume knob**

C5 **swell w/ volume knob**

G5 **swell w/ volume knob**

G **C** **B \flat** **G** **G**

B \flat **C** **B \flat** **G** **G**

B \flat **C** **E \flat** **F**

5 Moth - er, mo - ther, tell your chil -

10 - dren that their time has just be - gun. I have suff - ered for my

14 an ger, there are wars that can't be won. Fath - er, fa -

G B \flat C

17 - ther, please be - lieve me, I am lay - ing down my guns.

G G B \flat C

20 I am bro - ken like an arr - ow for - give me, for -

E \flat F G B \flat

- give your way - ward son. E - v'ry bo - dy needs some - bo - dy to love. E -

Gtr 1

24 25,57

C B \flat G G

- v'ry bo - dy needs some - bo - dy to hate. E - v'ry bo - dy's bitch - in' 'cause they
E - v'ry bo - dy's bitch - in' 'cause the

27,59

B \flat C E \flat F

can't get e - nough and it's hard to hold on when there's no one to lean on.
times are tough and it's hard to be strong when there's no one to dream on.

30,62

G5 **Bb** **F**

Faith. You know you're gon - na live through the rain. Lord

Gtr 1
w/ tremolo effect

Gtr 2

33, 65

C **G** **Bb**

— you got to keep the faith. Faith. Don't you let your love turn to hate, —
Don't you know it's ne - ver too late, —

Gtr 1

Gtr 2

36, 68

F **C** 2nd time to CODA

now ——— we got to keep the faith. ———
 right ——— now we got to keep the faith. ———

E B G D A E

1 1 2 3 4 1

5 5 5 5 5 5

10 X 10 X 10 X 10 X 10 10 X X X 13 X 13 X 13 X 13 X 13 X X X
 8 X 8 X 8 X 8 X 8 8 X X X 10 X 10 X 10 X 10 X 10 X X X

39, 71

G

Keep the faith. ——— Keep the faith. ———

tremolo off PM

E B G D A E

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

sl PM

E B G D A E

10 10

41

Lord we've got to keep the faith.

E B G D A E

43

G Bb C

E B G D A E

45

G **Bb**

Tell me ba - - - by, when I hurt you do you

E B G D A E

3 3 3 X X 3 X 3 X 3 X X 3 3 3 X X 3 X 3 X 3

3 3 3 X X 3 X 3 X 3

3 3 3 X 3 X 3 X 3 X

E B G D A E

3 3 3 4 4 5 5 5

3 3 3 4 4 5 5 5

3 3 3 3 3 3 3

48

The musical score for 'The Lord's Prayer' is presented in three measures. The first measure is in C major, the second in G major, and the third in G major. The lyrics are: 'keep it all in side. Do you tell me all's'. The score includes a vocal melody line, a guitar accompaniment line, and an organ accompaniment line. The guitar accompaniment uses a simplified notation system with 'X' marks and numbers (3, 4) to indicate fret positions. The organ accompaniment uses a similar notation system with 'X' marks and numbers (3, 4) to indicate fret positions. The score is divided into three measures, each with a key signature change (C, G, G). The lyrics are: 'keep it all in side. Do you tell me all's'.

B \flat **C** **E \flat** **F** **D.S. al CODA**

for-giv - en — and just hide — be - hind — your — pride. — Yeah. — E -

E B G D A E

54

CODA **G** **B \flat** **F**

— Faith. Don't you let your love turn to hate — Lord —

Gtr 1

E B G D A E

Gtr 2

E B G D A E

73

76

C G

— You got to keep the faith, — keep the faith, — keep the faith. —

PM —

sl

PM —

13 X 13 X 13 X 13 X 13 X X
 X X X X X X X X X X X X X X
 10 X 10 X 10 X 10 X 10 X X

10
10

79

G

Oh — we've got to keep the faith, — keep the faith, —

(PM) —

(PM) —

[illegible]

The musical score for "Ooh Yeah" by The Police is presented in three systems. The first system shows the vocal melody in treble clef with lyrics "Ooh" and "yeah." and a guitar part in E standard tuning (E, B, G, D, A, E) with a capo on the first fret. The second system continues the vocal melody and guitar part, with the guitar part featuring a "w/ more overdrive" instruction. The third system shows the guitar part continuing with a "sl" (slide) instruction. The bass part is in E standard tuning and the drum part is in 4/4 time.

System 1:

Vocal: Ooh — yeah. — Ooh —

Guitar: E B G D A E (Capo 1)

System 2:

Guitar: w/ more overdrive

System 3:

Guitar: sl

yeah, yeah, yeah.

87

SOLO

G B \flat C

Full P

Full P

Gr 2

PM - - -

89

G G G B \flat

H H H P

sl

sl

92

C G G G

Full Full Full

Full P

Full Full P

1/4

1/4

95

101

G5

The score for guitar G5 consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics "(spoken) I've been". The middle staff is for Gtr 1, featuring a tremolo effect in the first measure, followed by a swell with volume knob and mild feedback, and then a wavy line indicating a bar. The bottom staff is for Gtr 2, featuring a slide effect in the first measure. The fretboard diagrams for Gtr 1 show the following fret numbers: (3), (8), (12), (12), (12).

(spoken) I've been

Gtr 1

w/ tremolo

swell w/ volume knob then allow mild feedback

w/ bar

(3)

(8)

(12)

(12)

(12)

Gtr 2

sl

sl

105

C **G** **G**

no - one sees me cry - in', tryin' to wash a - way this pain, mo - ther, fa - - ther, there's things—

sl sl H sl

(15) 12 (12) 7 10 12

(8va)

15 10 15 10 15 15 10 15

115

B \flat **C** **G**

I've done I can't e - rase— and ev - 'ry night we fall from grace.—

(8va)

10 15 15 10 15 10 15

118

G **B \flat** **C**

(It's) hard with the world in your face tryin' to hold on, —

(8va) —

15 10 15 10 15 10 15

121

E \flat **F** **G** **B \flat**

tryin' — to hold on. — Faith. You know you're gon - na live through the rain, —

(8va) —

10 15

124

F **C** **G**

Lord — you got to keep the faith. — Faith.

E B G D A E

127

Bb **F** **C**

Don't you let your love turn to hate, — right now we've got to keep the faith. —

E B G D A E

130

G (vocal improv. to end) B \flat F

133

E \flat F G

136 137, 141

B \flat **C**

138, 142

E \flat **F** **G**

140, 144 145, 149, 153, 157

B \flat **C**

146, 150, 154

1, 2, 3 **E_b** **F** **E_b** **F**

4 **E_b** **F**

(8^{va})

18 15 18 15 (15) *sl*

148,152,156 160

F5

161

G5

163

Bad Medicine

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

Intro

Moderate Rock ♩ = 118

Gtr. 1 (dist.)

* E E7 E6 E7 E E7 E6

f w/ bar fdbk.

TAB

7 5 (7) 5 0 0 3 2 0

* Chords played by synth.

Chorus

E7 E A5 N.C. E

Your love — is like bad med - i - cine.

Rhy. Fig. 1

w/ bar 1/2 let ring 1/2 let ring

(0) (0) 2 (2) 0 2 0 2 (2) 0

A N.C. E N.C. G5 F#5 E5 A5 N.C. E

Bad med - i - cine is what I — need. — Whoa, — shake it up — just like bad med - i - cine.

1/2 let ring 1/2 let ring 1/2 let ring

2 2 2 2 2 2 0 0 0 0 2 (2) 0 2 (2) 0 12 11 9 10 9 7 X X 0 2 0 2 (2) 0

A N.C. E E5 E7 B E7 E5 G E5

There ain't no doc - tor that can cure my dis - ease. —

Rhy. Fig. 2

End Rhy. Fig. 1

P.M. 1/2 let ring

(0) 2 2 2 2 2 2 0 0 0 0 2 2 (2) 0 4 4 4 4 4 0 4 2 2

*w/ wah-wah on treble pos.; pluck w/ fingers.

E7 B N.C. G5 E5 E7 B E7 E5 G E5 N.C.

Bad med - i - cine I. I

End Rhy. Fig. 2

1/4

(4) 4 4 4 2 0 4 4 4 4 4 0 4

2 2 0 2 0 2 0 2

4 5 3 0

Verse

Gtr. 1: w/ Rhy. Fig. 2, 2 times

E5 E7 B E7 E5 G E5 E7 B N.C. G5

ain't got a fe - ver, got a per - ma - nent dis - ease. And it' - ll

don't need no nee - dle to be giv - in' me a thrill. And I don't

E5 E7 B E7 E5 G E5 E7 B N.C. G5

take more than a doc - tor to pre - scribe a rem - e - dy. I

need no an - es - the - sia, or a nurse to bring a pill. I got a

A5 G5 A5 G5 A5 G5

got lots of mon - ey, but it is - n't what I need. Gon - na

dir - ty down ad - dic - tion that does - n't leave a track. I got a

Gtr. 1

2 0 0 2 2 2 2 0 2 2 5

0 0

1/4

Gtr. 1: w/ Rhy. Fig. 2

E5 E7 B E7 E5 G E5 E7 B N.C. G5

take more than a shot to get this poi - son out of me. And

jones for your af - fec - tion, like a mon - key on my back. There

B5 B7 F# B7 B5

B7 B5

N.C.

(E5) Pre-Chorus

I got all the symp-toms, count 'em one, two, — three. First you need, —

ain't no par - a - med - ic gon - na save this heart at - tack. When you need, —

(That's what you get for

Gtr. 1

P.M.

* 1/2

4 4 4 4 4 4 4 4 4 4 2 0

2 2 0 2 0 2 0 2

* w/ wah-wah off.

N.C. (E5) E5 F#5

then you bleed. And when you're on your knees...
 fall-ing in love.) (You get a lit-tle but it's nev-er e-nough.) (That's what you get for

1/2

(0) 2 (2) 0 2 2 0 0 4

N.C. D5 N.C. B5 N.C.

fall - ing in love. _) Now, _ this boy's ad - dic - ted 'cause your kiss is the drug. _ Whoa, _

(4) 2 4 0 0 4 3 4 2 2 0 2 4 2

Chorus

Gtr. 1: w/ Rhy. Fig. 1

E A5 N.C. E A N.C. E N.C.

your love _ is like bad med - i - cine. Bad med - i - cine is what I _ need. _ Whoa, _

G5 F#5 E5 A5 N.C. E A N.C. E

shake it up _ just like bad med - i - cine. There ain't no doc - tor that can }
 So let's play doc - tor, ba - by, } cure my dis - ease. _

G5 A5 E5 D5 E5 G

Bad, bad med - i - cine. 2. I _

Rhy. Fig. 3

Gtr. 1

End Rhy. Fig. 3

P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M. w/ bar

3 3 0 3 0 5 5 0 5 0 5 5 3 5 8 5

A5

med-i - cine. — Is what I want. — Bad, bad med-i-cine. Ow, it's what I need.

P.M. P.M. P.M.

15ma +1 -1 1/2 loco

P.H. w/ bar +1 -1 1/2

0 0 0 0 0 2 2 0 9 9 9 7 9 7 8 (8) (8) 2 2 0

*vol. swell

Guitar Solo

A5

E5

[illegible]

Gtr. 1

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody with eighth and sixteenth notes, and a final half note. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, and a final half note. Arrows labeled '1/2' point from the first and third measures of the bass line to the first and third measures of the melody, respectively. The system ends with a double bar line.

E5 N.C. E

take what you can get. 'Cause if there's some-thing bet - ter ba - by, well, they hav - 'n't found it yet. Whoa, ____

P.M. - - - P.M. - - -

1/2

2 2 0

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.

* Gtr. 1: w/ Rhy. Fill 1, 2nd time

A5 N.C. E A N.C. E N.C.

your love _ is like bad med - i - cine. Bad med - i - cine is what I ____ need. _ Whoa, ____

* Gtr. 1 plays Fill 1, then continues in Rhy. Fig. 1.

G5 F#5 E5 A5 N.C. E A N.C.

shake it up ____ just like bad med - i - cine. There ain't no doc - tor that can

2nd time: Your love's a po - tion that can

1. E5 N.C. E 2. E G5 A5 E5 D5 E5 G

cure my dis - ease. _ cure my dis - ease. _ Bad, bad med - i - cine ____ is

Gtr. 1 Rhy. Fill 2 End Rhy. Fill 2 Gtr. 1 Gtr. 1

let ring - - - 1/2 (cont. in Rhy. Fill 1) 1/2 let ring - - - - -

5 5 5 3 5 8
4 4 4 2 4 5

Gtr. 1: w/ Rhy. Fig. 3

G5 A5 E D# E F F# G G#

what I want. _ Bad, bad med - i - cine. Oo, ba - by, oo, babe.

Gtr. 1

w/ bar

9 9 9 9 9 9 9 9 8 9 10 11 11 12 13
7 7 7 7 7 7 7 7 7 6 7 8 9 9 10 11

Rhy. Fill 1

Gtr. 1

T
A
B

(0) 12 11 9
10 9 7

Gr. 1: w/ Rhy. Fig. 3

Interlude

F#5 E5

G5 7/8 A5 8/8 N.C. G5

I got-ta go, I got-ta, I got-ta go, I got-ta, med-i-cine. I got, Spoken: I got-ta do it a-gain.

Bad, bad

Gr. 1

3 2 0 12 10 11 9 9 7

* out of time

*E E7 E6 E7

Wait a min-ute, wait a min-ute, hold on. I'm not done. One more time. With feel-ing.

**

(9) (7) (7)

*Chords played by synth.

**vol. swell

E E7 E6 E7 G5 F# E

Come on. All-right. Help me out now.

let ring Harm. w/ bar full P.H. w/ bar

12 12 7 2 2 0 0 0

3 2 0 3 2 0

pitch: F#

Chorus

Gr. 1: w/ Rhy. Fig. 1, 1st 7 meas.

A5 N.C. E A N.C. E N.C.

Your love is like bad med-i-cine. Bad med-i-cine is what I need. Whoa,

Repeat and Fade Out

Gr. 1: w/ Rhy. Fill 2

G5 F#5 E5 A5 N.C. E A N.C. E5 N.C. E

shake it up just like bad med-i-cine. You got the po-tion that can cure my dis-ease.